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HANS SEBALD BEHAM.



*The impression is limited to one hundred copies, of which
this is No. 100.*

CATALOGUE OF THE PRINTS AND
ETCHINGS OF
HANS SEBALD BEHAM,
PAINTER, OF NUREMBERG,
CITIZEN OF FRANK-
FORT, 1500-1550.



LONDON:
MRS. NOSEDA, 109, STRAND.
1877.



Reverse copy of No. 100.



No. 268, reversed.



HANS SEBALD BEHAM was born in 1500. His brother Bartholomew and he were pupils of Albert Durer, and, together with Albert Altdorfer, Henry Aldegraver, George Pencz, Jacob Bink, and Hans Brosamer, became known as the "Seven Little Masters." The same sub-

jects were used for design by each of them, and it is possible that those of them who were actually students in the employment of Durer had these and other subjects set to them by way of tasks. In 1518 we first find Hans Sebald Beham's monogram on an engraving, No. 1 in this Catalogue. A facsimile of it on wood forms our first illustration. It represents a young girl, her head leaning on one side, and is signed with the letters

1520
H.S.P. *This monogram he continued to use until the year 1531, when a goblet, No. 93 in this catalogue, first bears the letters H.S.B. There are no engravings known dated in the years 1532, 1533,*

or 1534, but a picture now in the Louvre bears the last-mentioned date, and may have employed him in the interval to the exclusion of engraving. It represents four scenes in the life of David, and contains the artist's portrait and that of his patron, Albert, Cardinal Archbishop of ¹⁵⁴¹ Mentz, whose arms, in an undated ^{15B} and unsigned print, No. 277 in this list, of which an impression, perhaps unique, is in the Bibliothèque at Paris, may have been engraved, among other works, during those years. In 1544 he was a citizen of Frankfort, as appears by the inscription round a print of his arms, No. 136. In

1549 he dated three engravings, Nos. 168, 169, and 170, and, according to several authorities, he died in 1550.

Some doubts have been expressed as to his being the engraver both of those prints which bear the H.S.P. and those which have H.S.B., but, apart from the fact that the same change occurs in the signature of Barthel Beham, a comparison of his works, chronologically arranged, shows a gradual progress from his early to his later manner, and leaves no question as to his identity. His etchings are few in number, and for the most part inferior in execution (Nos. 23, 24, 27, 52, 60, 105, &c.). His wood-engrav-

ings are many in number, and are not here described, but several were reproduced by De Bry and others on copper, and some of them, bearing his initials, are occasionally included in lists of his prints. He seems to have worked chiefly for goldsmiths and for engravers on ivory. An inlaid box at South Kensington has ivory copies of Nos. 76, 143, and 194, in this list. He also seems to have made at least one carving in soap-stone—his own portrait, afterwards copied by Hollar. Another portrait exists in a drawing at the Albertine Museum, in Vienna, but very few drawings from his hand have been identified.

In the following list his dated works with the monogram H.S.P. are first given in chronological order. Next, those with the same signature which are undated, in the order in which they occur in Bartsch. His engravings with H.S.B. follow, also in the order of the years marked on them, and after them the list of undated works with the second monogram. Finally some doubtful or unsigned works, usually attributed to him, conclude the list.

The chief and latest authority for his life and that of Barthel Beham, is Rosenberg's volume, published at Leipzig, in

1872; it contains, besides the results of original research, full references to previous writers on the subject. The present list is the first, however, in which a chronological order is attempted—an order which might, perhaps, have been so far pursued as to include nearly all his works from a careful comparison of the style of each. At the end of the book will be found an index of the numbers in Bartsch, so as to render the catalogue more useful to collectors.

Where I have added B.M., Par., Cam., Ox., or L., I wish to signify that impressions of a rare print exist in one or other of these collections:—The British Museum,

xii *Hans Sebald Beham.*

*the Bibliothèque at Paris, the Fitzwilliam
Museum at Cambridge, the Douce Collection
in the Taylor Buildings at Oxford, or my
own collection.*

W. J. LOFTIE.



No. 1.



No. 267, *reversed.*

DATED PRINTS MARKED H.S.P.

1518.

I.



GIRL'S HEAD: H. S. P. *with the s reversed, and date 1518, left top corner. W. $1\frac{1}{8}$ in. H. $1\frac{7}{8}$ in. B. M.*

B. 204.

1519.

2. ADAM, *seated on the stump of a tree, looking to right: H. S. P. and date 1519, right top*

background; 2. *With buildings to right and in background.* B. 78.

7. A STANDARD BEARER, *with open mouth : left top corner, H. S. P. ; date, 1519. W. $1\frac{6}{8}$ in. H. 3 in.* B. 201.

Sometimes described as an etching, which it is not.

1520.

8. CHRIST *at the foot of the Cross, with chalice and wafer : on tablet, right bottom, H. S. P., 1520. W. $3\frac{3}{8}$ in. H. $5\frac{3}{16}$ in.* B. 26.

9. HEAD OF CHRIST, *crowned with thorns, front face and surrounded with rays : H. S. P., 1520, on tablet, middle bottom. W. $1\frac{3}{16}$ in. H. $1\frac{3}{8}$ in. Cam. L.* B. 28.

10. HEAD OF CHRIST : H. S. P., 1520, *left top. W. $1\frac{1}{2}$ in. H. $2\frac{1}{16}$ in. B. M. Par. B. 29.*

These three beads (Nos. 4, 9, and 10) are all rare.

4 *Prints and Etchings of*

11. CHRIST IN GLORY, *holding the globe in left hand: in background left, with date over, 1520, H. S. P. W. $1\frac{6}{8}$ in. H. $2\frac{7}{16}$ in. B. 36.*

The first piece of a set of seven (11 to 17).

12. ST. PETER AND ST. PAUL, *walking to right: left bottom corner, on a white tablet, H. S. P., 1520. B. 37.*

13. ST. PHILIP AND ST. JAMES, *walking to right: in sky, right, H. S. P., 1520. B. 38.*

14. ST. ANDREW AND ST. THOMAS, *walking to right: left top, on white tablet, H. S. P., 1520. B. 39.*

15. ST. MATTHEW AND ST. JOHN, *seated, looking to left: left top, on white tablet, H. S. P., 1520. B. 40.*

16. ST. SIMON AND ST. THADDEUS, *walking to left: on white tablet, left bottom, H. S. P., 1520. B. 41.*

17. ST. BARTHOLOMEW AND ST. MATTHIAS, walking to left : in sky, left, H. S. P., 1520.

B. 42.

18. VIRGIN AND CHILD, on a crescent : H. S. P., 1520, left bottom corner, on a tablet, *W.* $2\frac{5}{16}$ in. *H.* $3\frac{1}{4}$ in.

B. 17.

19. VIRGIN AND CHILD, with a pear : right bottom, on a tablet, H. S. P., 1520. *W.* 3 in. *H.* $4\frac{3}{8}$ in.

B. 18.

20. VIRGIN AND CHILD, seated on a bank, her feet to left : the Child has an apple in His hand : a dry tree to left : left below, H. S. P., 1520. *W.* 4 in. *H.* $4\frac{3}{4}$ in.

Not in B.

Mentioned by Passavant, No. 260, who says it looks like an engraving on wood. Coll. Albertine.

21. ST. JEROME, holding a crucifix, a lion sitting behind : on white tablet, left bottom corner, H. S. P., 1520. *W.* $2\frac{1}{2}$ in. *H.* $3\frac{7}{16}$ in.

B. 60.

6 *Prints and Etchings of*

22. ST. JEROME, *holding a stone in right hand, a city in the background, and an arch overhead: on a stone, middle bottom, H. S. P., 1520. W. $2\frac{7}{8}$ in. H. $4\frac{3}{16}$ in. B. 62.*

23. ST. JEROME, *an etching: H. S. P., 1520, left top. W. $2\frac{3}{4}$ in. H. $4\frac{13}{16}$ in. B. 61.*

24. A HERMIT *seated on the ground in a wood: above, an angel flying: H. S. P., 1520, right top. W. $1\frac{9}{16}$ in. H. $2\frac{1}{2}$ in. B. 66.*
An etching, very much in Altdorfer's manner.—B. M.

25. DIDO, *seated, looking to left: inscription on seat "REGINÆ · DIDONIS · IMAGO · IMPROBE · AMOR: QUID · NON · MORTALIA · PECTORA · COGIS · VIRG: IN · QUARTO · AENEIDOS." Below the inscription to left, H. S. P., 1520. W. $3\frac{1}{2}$ in. H. $4\frac{5}{8}$ in. States: 1. Size, $3\frac{3}{4}$ in. by 5 in.,*

afterwards cut above, below, and at left side; 2.
Size, as given above. B. M. 1, 2. B. 80.

Imitated from a print by Marc Antonio, after Raphael, representing Venus and Cupid. The same figure, with a cupid, was engraved by A. Altdorfer (B. 34).

26. FORTUNE, naked, standing on a globe, holding in her left hand a bridle: left below, on a tablet, H. S. P., 1520. Round, 5 in. diam.

B. 139.

Scarce.

27. SOLDIER, with spear in right hand, standing by a tree: right bottom corner, in a tablet, H. S. P., 1520. W. $2\frac{1}{2}$ in. H. $3\frac{1}{2}$ in. B. 203.

Etching.

28. A PEASANT, with a basket of eggs and a hare: H. S. P., 1520, left, above. W. $1\frac{3}{8}$ in. H. $1\frac{7}{8}$ in. States: 1. No sky or landscape; 2. With sky, &c. B. 191.

29. A PEASANT WOMAN, with a goose: left, below, H. S. P., 1520. W. $1\frac{3}{8}$ in. H. $1\frac{7}{8}$ in.

8 *Prints and Etchings of*

States : 1. *No sky or landscape* ; 2. *With sky, &c.* B. 192.

30. A MAN AND A WOMAN, *with a basket of eggs* : H. S. P., 1520, *right top corner*. *W.* 1½ in. *H.* 2 in. B. 193.

31. A BAG PIPER *embracing a girl* : H. S. P., 1520, *mid top*. *W.* 2⅞ in. *H.* 4⅙ in. B. 195.
An etching.

32. THE HANDLE OF A DAGGER : *above, Mars, standing* : *below, foliage* : *right, above*, H. S. P., 1520. *H.* 5 in. *Par.* Not in B.
A doubtful piece.

1521.

33. THE INFANT CHRIST, *seated on the ground, holding a globe in the right hand, and raising the left to bless* : H. S. P., and date 1521, *left top corner*. *W.* 1⅔ in. *H.* 1⅑ in. *Par.* B. 22.

34. ST. JEROME, seated on a stone under an arch, looking to right, with hands joined : before him an angel : H. S. P., 1521, on a tablet, mid top. *W.* $2\frac{7}{8}$ in. *H.* $4\frac{3}{8}$ in. B. 63.

35. ST. ANTHONY, seated, writing : behind him a pig's head : before him, to left, a crucifix, at his feet a bell : H. S. P., 1521, on a tablet, left bottom corner. *W.* $2\frac{1}{2}$ in. *H.* $3\frac{5}{8}$ in. States : 1. With the tablet blank, Ox. ; 2. With monogram and date. B. 64.

36. ST. SEBALD, seated under a tree, on which a bird is feeding its young : he holds a church in his right, and a staff in his left hand : H. S. P., 1521, on a tablet, right bottom corner. *W.* $4\frac{7}{16}$ in. *H.* 6 in. States : 1. Size as above ; 2. Reduced to $3\frac{7}{8}$ in. by $4\frac{1}{16}$ in., the top and left side being cut. B. 65.

Impressions in both states are in B. M., Par., Cam.

10 *Prints and Etchings of*

37. A SAINT, attended by an angel: signed
H. S. P., 1521. Mentioned by Nagler: III s.
618. *Not in B.*

38. A SOLDIER, seated, looking to left, beside
a girl, whom he embraces: H. S. P., 1521, left
top. *W.* 2 in. *H.* 3 in. *B.* 202.

*Etching. There is a reversed copy signed and dated.
Cam.*

39. CUPID on a Dolphin: H. S. P., 1521,
left top. *W.* $1\frac{1}{2}$ in. *H.* $1\frac{3}{16}$ in. *Par.* *B.* 92.

40. CUPID on a Dolphin: H. S. P., 1521,
right top. *W.* $1\frac{9}{16}$ in. *H.* $1\frac{3}{16}$ in. *Par.* *B.* 93.
Also by J. Bink (B. 47.)

1522.

41. A MAN, holding with his right the left
hand of a girl, her head wreathed with flowers,
and dancing to right: H. S. P., 1522, on tablet
left top. *W.* 2 in. *H.* $3\frac{1}{16}$ in. *B.* 194.

*There is a very similar but smaller print by Bink.
(B. 75.)*

1523.

42. EVE, standing looking to left, an apple in her left hand, a dead serpent in her right: behind her a lion, sitting: H. S. P., 1523, right top corner on a tablet. *W.* $2\frac{1}{16}$ in. *H.* $3\frac{3}{16}$ in. States: 1. Sky with one set of lines; 2. Sky dark. B. 4.

Also by Bink. The match of No. 45.

43. TRITON bearing a nymph to left, her face full: H. S. P., 1523, right bottom corner. *W.* $2\frac{1}{16}$ in. *H.* $1\frac{1}{2}$ in. B. 86.

44. TRITON bearing a nymph to right, her face profile: H. S. P., 1523, left bottom corner. *W.* $2\frac{1}{16}$ in. *H.* $1\frac{1}{2}$ in. B. 87.

1524.

45. ADAM, standing looking to right, an apple in his right hand, and a dead serpent in his left: behind him, a bull sitting: H. S. P., 1524, right

1526.

49. MOSES AND AARON, *reading a book* : on a tablet, right top corner, H. S. P., 1526. *W.* $4\frac{7}{16}$ in. *H.* 3 in. *B.* 8.

50. A STANDARD BEARER : on a tablet against a wall, left, H. S. P., 1526. *W.* $1\frac{7}{8}$ in. *H.* 2 in. *States* : 1. *With one tuft of grass, left* ; 2. *With additional blades of grass.* *B.* 200.

51. THE CHASTITY OF JOSEPH : right bottom corner, H. S. P., 1526. *Round, 2 in. in diameter.* *B.* 13.

52. A PAIR OF LOVERS *embracing* : H. S. P., 1526, mid top. *W.* $2\frac{1}{2}$ in. *H.* $3\frac{5}{16}$ in. *States* : 1. *With the figure 2 in date reversed* ; 2. *With the 2 adjusted* ; 3. *With retouches.* *B.* 209.

Etching.

14 *Prints and Etchings of*

53. A NAKED WOMAN, *with a child, overcome by Death: no monog.*, 1526, *left top.* *W.* $2\frac{7}{8}$ in. *H.* $4\frac{9}{16}$ in. *B.* 147.

A doubtful etching which I have never seen.

54. VASE, *supported by cupids and dolphins:* H. S. P., 1526, *bottom, middle.* *W.* $1\frac{1}{8}$ in. *H.* $2\frac{1}{16}$ in. *B.* 238.

55. ORNAMENT: H. S. P., 1526, *mid top.* *W.* $\frac{13}{16}$ in. *H.* $5\frac{5}{16}$ in. *B.* 246.

1527.

56. ORNAMENT: H. S. P., *mid bottom*, 1527. *W.* $\frac{13}{16}$ in. *H.* $5\frac{3}{16}$ in. *Cam.* *B.* 245.

Rosenberg gives the date as 1528. There is probably some confusion about these ornaments (B. 243, &c).

1529.

57. ADAM AND EVE *standing at either side of a tree in which the serpent is coiled: Adam is*

left, Eve right : on a tablet mid bottom, H. S. P., 1529, *W.* 2 in. *H.* $3\frac{1}{8}$ in. *B.* App. I.

This print has usually been described as "falsely attributed to H. S. Beham," but without reason. The style is not his finest, but the work closely corresponds with that in the Cleopatra of the same year, one of his best pieces. B. M.

58. CLEOPATRA, standing, naked, in a prison, holding a viper. To the left the name KLEOPATRA : right, bottom, H. S. P., 1529, *W.* $1\frac{1}{8}$ in. *H.* $3\frac{1}{4}$ in. *B.* 76.

59. DEATH seizing an immodest couple : to the right a child puts its hand into a bag of money : on a tablet at left side, HO MORS ULTIMA LINEA RERUM : on a tablet left top, H. S. P., 1529. *W.* $1\frac{7}{8}$ in. *H.* $3\frac{1}{16}$ in. Oxford. *B.* 152.

1530.

60. ST. JOACHIM AND ST. ANNE at the Golden Gate : middle bottom, H. S. P., 1530. *W.* $1\frac{5}{8}$ in. *H.* $2\frac{1}{2}$ in. Etching, *B. M.*, Par. *B.* 21.

61. VASE, with cover, on which are three ovals each engraved with a figure : inscription above, "HIE OBEN MAGST AVCH EIN FVVS MACHEN : " at the left side, where a line marks the opening of the lid, "AVF" : left, bottom, H. S. P., date, right, bottom, 1530. *W.* $2\frac{1}{6}$ in. *H.* $3\frac{5}{8}$ in. *B.* 239.

62. VASE : on the cover three ovals, each engraved with two figures : left, H. S. P., and right, 1530. *W.* $2\frac{1}{6}$ in. *H.* $3\frac{5}{8}$ in. *B.* 240.

63. VASE : round the middle eleven ovals : H. S. P., left, and 1530, right. *W.* $2\frac{1}{6}$ in. *H.* $3\frac{5}{8}$ in. *B.* 241.

UNDATED PRINTS MARKED H. S. P.

64. LOT and his daughters : H. S. P., below to the right on a tablet. Round, $2\frac{1}{6}$ in. diam. *B.* 9.

65. JUDITH, *naked, standing, attended by a woman who holds a bag, into which she puts the head of Holophernes: at the left side the name, "IVDITH:"* H. S. P., *left bottom corner.* *W.* $2\frac{1}{6}$ in. *H.* $4\frac{1}{4}$ in. *B.* 10.

66. ACHILLES AND HECTOR, *fighting: left above, the word ACHILES, and right, HECTOR: left top,* H. S. P. *W.* $3\frac{1}{4}$ in. *H.* $1\frac{1}{8}$ in. *B.* 68.

67. BATTLE OF GREEKS AND TROJANS: *left below, the word KRICHEN, and right DROIONER: right top corner,* H. S. P. *W.* $3\frac{1}{4}$ in. *H.* $1\frac{1}{8}$ in. *B.* 69.

68. REGULUS: *within a circle, and ornaments.* H. S. P., *mid bottom.* *W.* $1\frac{1}{6}$ in. *H.* 2 in. *B. M., Par.* *B.* 71.

Etching.

69. CIMON AND PERO: H. S. P. *left, above.* *Round.* $1\frac{3}{4}$ in. *diam.* *B.* 72.

Etching.

18 *Prints and Etchings of*

70. CIMON NOURISHED BY HIS DAUGHTER PERO: *in a circle surrounded with ornaments, consisting of a pair of tritons wielding clubs.* H. S. P., *in the circle, left, above.* *W.* 4 in. *H.* $1\frac{1}{2}$ in. B. 73.

Etching.

71. MUCIUS SCÆVOLA: *in a circle surrounded with ornaments, consisting of genii.* H. S. P., *mid. top.* *W.* $2\frac{1}{6}$ in. *H.* $2\frac{5}{8}$ in. *Cam., Par.* B. 81.

72. AN EMPEROR: *half-length, in armour, within a circle.* H. S. P., *bottom, middle.* *The plate measures* *W.* $1\frac{7}{8}$ in. *H.* $1\frac{6}{8}$ in., *the circle being* $1\frac{7}{8}$ in. *diam.* B. 85.
Rosenberg suggests that this is a portrait of Maximilian I.

73. THE JUDGMENT OF PARIS: H. S. P., *middle top.* *Round,* $2\frac{1}{6}$ in. *diam.* B. 88.

This subject is also treated by Barthel Beham, B. 26.

74. VENUS AND CUPID: *on a tablet, right bottom corner* "AVDACES · VENVS · IPSA · IVVAT:" *on the same tablet, H. S. P. W. 2 in. H. $3\frac{1}{16}$ in. B. 90.*

75. FOUR CENTAURS, *each bearing a nymph, an ornament in the centre, H. S. P., middle top. W. $3\frac{1}{4}$ in. H. 1 in. States: 1. With two sets of cross-hatching lines; 2. With three. B. 94.*

76. TWO MEN *on horseback, each with a woman behind him, and combating a man on foot, all nude: middle top, H. S. P., W. $3\frac{5}{8}$ in. H. $1\frac{7}{8}$ in. States: 1. With horizontal lines in background; 2. With cross-hatching. B. 95.*

77. CHARITY: *inscription on tablet, right top, "CHARITATIS · VIRTVS:" under inscription, H. S. P. W. $1\frac{1}{16}$ in. H. $2\frac{1}{16}$ in. B. 137.*

20 *Prints and Etchings of*

78. PROCESSION: *a man and woman in a chariot, with palm-bearers, and a man on horse-back, galloping; going to left: H. S. P., right below. W. $\frac{3}{4}$ in. H. $4\frac{7}{8}$ in. B. 142.*
Also in reverse by Barthel Beham, B. 44 (see No. 169).

79. TWO MUSICIANS *walking to left, a young woman behind to right: H. S. P., right top corner. W. $1\frac{7}{8}$ in. H. $1\frac{7}{8}$ in. B. 190.*

Rosenberg says the monogram is H. S. "B., left above." A very scarce print, which I have not seen.

80. THREE MEN: *one to left with a long robe; one to right bearing a sack and a jug; one in centre, very obscure, standing behind a tall vase. In a circle, the corners filled with foliage: on a tablet, middle below, H. S. P. 2 in. square. B. 206.*

Etching.

81. THREE CHILDREN, *one in boots, four others in background: middle, below, H. S. P. Round, $2\frac{1}{6}$ in. diam. B. 210.*

82. A FEMALE CHILD *asleep, with a dog : on a stone, left above, H. S. P. Round. 2 in. diam. B. 211.*

83. FOUR HORSES : *in a large coarse style, apparently an etching ; on a large tablet above, from which something seems to have been erased, H. S. P. W. $5\frac{1}{6}$ in. H. $4\frac{3}{4}$ in. B. M. B. 217.*

84. STUDY OF A HORSE'S HEAD, *to right, with diagram : mid top, H. S. P. W. of plate, $3\frac{5}{8}$ in. H. 2 in. B. 218.*

85. THREE MEDALS : 1. *To left, a man's bust in profile, looking to right, with the inscription, ULRICH GEBHART MUNCZMASTER ; 2. In the middle, a woman's head in profile, turned to left ; 3. To right, a man's head in profile, turned to right : middle, above, H. S. P. W. 3 in. H. 1 in. States : 1. No inscrip. Par. 2. as above. B. 221.*

86. THREE MEDALS: *the ground cross-hatched: each medal $1\frac{1}{32}$ in. diam., containing shields, 1. A unicorn counter-saliant: with helmet bearing crest, A demi-unicorn between two horns: 2. Quarterly, 1 and 4, Per pale; 2 and 3, A bend sinister between twelve billets, over all, a blank inescutcheon; with three helmets and crests, 1, in the centre, Two horns, united by a coronet; 2, the dexter, A wing; 3, the sinister, A roundel charged with the arms in the second and fourth quarters: 3. Bendy, sinister, of four pieces; with a helmet affronté, and crest, Two wings, bendy, as in the arms. Right, below, H. S. P. The plate measures *W.* $3\frac{5}{16}$ in. *H.* $1\frac{3}{16}$ in.; the engraving, *W.* $3\frac{1}{4}$ in. *H.* $1\frac{1}{16}$ in. Par. B. M. B. 222.*

87. THREE MEDALS: *reverse of foregoing: between 2nd and 3rd, at bottom, H. S. P. W.* $3\frac{1}{4}$ in. *H.* $1\frac{1}{16}$ in. Par. B. 222.

There are two wings in the crest of the second helmet of No. 2, and also in the crest of No. 3.

88. ARMS OF MELCHIOR PFINZING: *signed*
H. S. P. Round. 2 in. diam. Par. Not in B.

89. CUIRASS, *supported by a merman and a mermaid*: H. S. P. mid top. *W.* $2\frac{1}{16}$ in. *H.* $1\frac{3}{32}$ in.
B. 223.

90. VASE, *with two Cupids, the left naked, the right draped*: H. S. P. mid top. *W.* $3\frac{1}{4}$ in.
H. $1\frac{1}{16}$ in. B. 233.

91. GROTESQUE FAUN *between two Cupids*.
H. S. P. left bottom. *W.* $3\frac{1}{4}$ in. *H.* $1\frac{1}{16}$ in.
B. 234.

92. A WINGED, BEARDED, HALF-LENGTH MALE FIGURE, *with foliage, and two half-length female figures right and left*. H. S. P. left above.
W. $5\frac{1}{8}$ in. *H.* $\frac{3}{4}$ in. Cam. Not in Bartsch.
Passavant, 266. Scarce.

DATED PRINTS MARKED H. S. B.

1531.

93. VASE, *highly ornamented, two genii at the foot.* H. S. B. 1531, *middle below.* *W.* $2\frac{1}{8}$ in. *H.* $3\frac{1}{16}$ in. *B.* 242.

1535.

94. TWO COUPLES *seated, between them a jester: to the left a tree: right top corner,* H. S. B. *date mid top,* 1535. *W.* $2\frac{1}{16}$ in. *H.* $1\frac{3}{16}$ in. *B.* 212.

This exquisite little piece has puzzled the authorities, most of whom confound it with No. 265. It is, however, a different print and from a different plate. The following points may be noticed:—In the present plate the date occurs in the earliest impressions; there is cross-hatching on the Jester's breast; the lines on the sleeper's face are drawn from left, above, to right, or as heralds say, "in bend dexter": the knees of the same figure are striped. For other differences, see under No. 265, of which it is very likely that this print is a repetition. There are many copies, and one of them in reverse is possibly by Beham. The original plate is, or was lately, in existence.

95. A WINGED FEMALE CHILD, holding in her left hand a helmet and crest, and leaning her right on a shield charged with three inescutcheons in a bordure: her left foot is on a globe, beside which is the monog. H. S. B., and date 1535. *W.* $2\frac{3}{16}$ in. *H.* $3\frac{3}{8}$ in. *B.* 258.

The match of No. 274.

1536.

96. ADAM AND EVE embracing under a tree in which is the serpent: Adam looks to right: a stag's head appears in background. On tablet, left bottom corner, H. S. B., 1536. *W.* $2\frac{1}{16}$ in. *H.* $3\frac{1}{16}$ in. *Par. Cam. L.* *B.* 5.

1537.

97. TRAJAN, at the head of an army, on horseback: a woman kneels in front, a dead child on the ground before her. Above, on a tablet extending across whole width of plate, are

six lines of inscription, beginning, IMP. TRAIANVS, and ending with ADIVDICAVIT in a line by itself. Under the inscription is 15 H. S. B. 37. W. $3\frac{1}{8}$ in. H. $4\frac{3}{8}$ in. States: 1. Without date; 2. With date. B. 82.

98. TWO PEASANTS: *scene from the set of the Little Festival (see Nos. 237, &c.). H. S. B., 1537, right, above. W. $1\frac{3}{16}$ in. H. $1\frac{7}{16}$ in.* B. 177.

Repeated from right hand group in No. 234.

1538.

99. THE PRODIGAL, *kneeling to left, a wood to right, fine landscape behind: below, PECCAVI IN CÆLUM ET CORAM TE. LVCÆ .XV. H. S. B., left top corner, with date, 1538. W. $4\frac{9}{16}$ in. H. $2\frac{1}{16}$ in.* B. 35.

In the early states traces of a monogram and date appear in the sky, middle top. There is a coarse retouch by a different hand.

1539.

100. MELANCHOLY, *seated, looking to right : in a tablet, right top, "MELENCOLIA :"* left top corner, *in a tablet, H. S. B., date mid top, 1539. W. $2\frac{1}{16}$ in. H. $3\frac{1}{8}$ in. States : 1. Before monogram, date, name in tablet, and landscape ; 2. With monogram. Par. ; 3. With monogram, name and landscape. Par. L. ; 4. With date, &c., and perpendicular lines on light part of stone seat, and shading all over left arm ; 5. With date, &c., and additional lines in the sky.*

B. 144.

After these, there is a coarse retouch. The first state is mentioned by Passavant.

101. THE MOON : *left above, 7 LVNA, and a crescent : right side, 1539, H. S. B. W. $1\frac{5}{32}$ in. H. $1\frac{11}{16}$ in. States : 1. Before sky ; 2. With lines on the lobster's head ; 3. With sky, &c. Par. 1, 2, B. M. 3. B. 120.*

The last of a set of the Seven Planets, with title ; all undated except this one (see No. 204, &c.).

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102. TEMPERANCE: TEMPERANCIA: *middle, towards right, H. S. B., 1539. W. 1 in. H. 1½ in. States: The 2nd has additional shading on the figure and on the stone. Par. 1, 2. B. 136.*

The last of a set of the "Knowledge of God and the Seven Virtues." (See No. 220, &c.)

1540.

103. THE PRODIGAL, *feasting: three couples at a table. One of a set of four prints, the others undated, No. 178, &c.: inscription above, DISSIPAVIT SUBSTANTIAM SVAM VIVENDO LVXVRIOSE. LUCE. XV.: left top corner, H. S. B., 1540. W. 3⅔ in. H. 2 in. States: 1. With perpendicular lines of shading on the dress of standing woman in the fold below her right hand; 2. With cross-hatching in the fold. Par. 1, 2. There are re-touches, but they seem to be by a later hand. B. M. B. 32.*

104. PATIENCE, seated, facing to right, a lamb in her arms : behind, a fiend : above, two little angels flying, and holding a laurel wreath, under which is the word "PACIENTIA:" on a tablet below, "SEBALDVS BEHAM NORICVS FACIEBAT," with monogram, H. S. B. : date on a tablet, left top, 1540. *W.* $2\frac{6}{8}$ in. *H.* $4\frac{3}{16}$ in. States : 1. The date not on a tablet, mentioned by Rosenberg ; 2. With tablet ; 3. With cross-hatching on the back of right angel. B. 138.

Passavant speaks of a state before the clouds, and Rosenberg adds two re-touches. I have not seen the first state.

105. LADY, walking to right, accompanied by a jester, who offers her flowers : left top, H. S. B., 1540. *W.* 2 in. *H.* $2\frac{13}{16}$ in. B. 148.

An Etching.

1541.

106. ST. MATTHEW : right side, s. MAT-

THES : left, above, 1 : on a stone, right, H. S. B., 1541. *W.* $1\frac{5}{32}$ in. *H.* $1\frac{2}{32}$ in. B. 55.

The first of a set of the Evangelists (See Nos. 189, 190, and 191). There is a re-touched state, very like a copy.

107. FORTUNE : a woman walking to right : she holds in her left hand a wheel, on which is a figure of a man, and a palm branch in her right : beside her, to right, is a globe : behind, to left, a ship sails on the sea, and to right are some



1.



2.

houses and a tower : over her head, "FORTUNA:" right, above, H. S. B., 1541. *W.* 2 in. *H.* $3\frac{1}{8}$ in. States : 1. *With no dots in sky ; 2. With dots, and with an additional fold in the dress above left knee.* B. 140.

There is also a re-touch. The companion (No. 227) is probably of the same date.

108. A LADY, walking to right, accompanied by Death in a jester's dress: behind, to right, is a lily in a jar: above, OMNEM IN HOMINE VENVSTATEM MORS ABOLET: left, above,



1.

A



2.

B

H. S. B., 1541. *W.* 2 in. *H.* $3\frac{1}{8}$ in. States: The second state has one blade of grass more than the first in the tuft next the jar, right of figures (see cut, in which the tuft is represented without background). A similar design is No. 105.

B. 149.

109. A JESTER with two women, one of whom is in a bath: on a table behind, a jar of flowers: right, above, H. S. B., 1541. *W.* $2\frac{3}{4}$ in. *H.* $1\frac{3}{4}$ in. States: 1. With a flower and one long leaf in the jar; 2. With two long leaves of grass.

B. 214.

1542.

110. HERCULES AND THE CENTAURS: *above*, ÆRUMNÆ HERCVLIS: *right bottom corner*, H. S. B., 1542. *W.* $3\frac{1}{16}$ in. *H.* 2 in. *States*: 1. *With two sets of lines in grounding, one horizontal, the other "in bend sinister;"* 2. *With three sets of lines, the third set being "in bend dexter;"* 3. *With a set of vertical lines. There are other re-touches in second and third states.* *Par. L.* 1, 2, 3. *B.* 96.

The first of a set of twelve prints of the "History of Hercules" (see Nos. 111, 130, 198, 141 to 146, 162, and 163).

111. HERCULES SLAYS NESSUS, THE CENTAUR: *above*, HERCVLIS: *left, above*, H. S. B., 1542. *W.* $3\frac{1}{16}$ in. *H.* 2 in. *States*: 1. *The lines of the sky, left, do not appear between the arm and side of Hercules, and there is only one small tuft of grass on the rock, right;* 2. *The sky is continued much higher, there is more grass*

on the rocks in the background, and the tufts are larger. B. 97.

One of the set of Hercules.

112. A PEASANT with pitchfork: on a scroll above, ES IST KALT WETER.: to right, H. S. B., date, 15 left top, 42 right top. *W.* $1\frac{1}{8}$ in. *H.* $1\frac{3}{4}$ in. B. 188.

The companion piece is No. 258.

113. STUDY AND OUTLINE OF A MAN'S HEAD, looking to right: right above, EINES MANNES HAVPT: on a shield below, H. S. B., 1542. *W.* $2\frac{1}{8}$ in. *H.* 2 in. B. 219.

At Par. there is an early or proof state, in which the back of the neck and nose have less shading.

114. STUDY AND OUTLINE OF A WOMAN'S HEAD, looking to left: right above, EINES WEIBES HAVPT: on shield below, H. S. B. 1542. *W.* $2\frac{1}{8}$ in. *H.* 2 in. B. 220.

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115. A LITTLE BUFFOON, surrounded by a scroll, on which is a legend: on his rattle, H. S. B., date on end of scroll, 1542. *W.* $3\frac{3}{16}$ in. *H.* $1\frac{2}{3}\frac{5}{2}$ in. *B.* 230.

There is a re-touched state, easily distinguished.

116. A CUPID, surrounded by a scroll, on which is the Roman alphabet: on the scroll, H. S. B. and date 1542, the 2 reversed. *W.* $3\frac{1}{16}$ in. *H.* $1\frac{1}{16}$ in. *B.* 229.

Most authorities date this piece 1545.

1543.

117. ADAM AND EVE tempted: Adam is to left, and holds a flaming sword in his right hand: Eve is to right: both grasp the apple offered by the serpent, which is twined round a skeleton: left, top, on a tablet, H. S. B. 1543. *W.* $2\frac{3}{16}$ in. *H.* $3\frac{3}{16}$ in. *States:* 1. *With the ground simply cross-hatched. I have not seen it;* 2. *With a third set of lines "in bend dexter;"*

3. *With a fourth set "in bend sinister."* There is a further re-touch. *B. M. and Par. 2, 3.*
B. 6.

This powerful conception probably belongs to Barthel Beham. (B. 1.)

118. ADAM AND EVE driven out of Paradise: on a tablet, left, below, H. S. B., 1543. *W.* $2\frac{1}{4}$ in. *H.* $3\frac{3}{16}$ in. States: 1. The ground shaded horizontally and "in bend dexter;" 2. *With date;* 3. Strongly cross-hatched, and additional work on cherub's head, right. *B. 7.*

119. A DRUMMER, right, an ensign, in the middle, and a piper, left: above, WO NVN HINAVS DER KRIEG HAT EIN LOCH: right, above, on a tablet, H. S. B., 1543. *W.* $1\frac{2}{3}\frac{9}{2}$ in. *H.* $2\frac{3}{4}$ in. States: 1. *Without tablet;* 2. *With tablet and inscription. Par. 1, 2. Cam. 1, 2. Ox. 2. L. 1.* *B. 198.*

This piece is a repetition of Barthel Beham's, B. 50.

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120. AN ORNAMENT: *a satyr's head, surrounded by a wreath and scroll-work: middle, below, on a tablet, H. S. B., date in left and right bottom corners, 1543. W. 3 in. H. 2 in. States: 1. Part of the ground blank; 2. Ground all shaded or covered with dots. B. 231.*

121. CAPITAL AND BASE OF A COLUMN: *above, VITRVVIUS i: inscription to left in two lines of Latin, QVODLIBET . . . DORICAE: to right in German, DISSE . . . DORICA: right, top, H. S. B., date, left, top, 1543. W. 2 in. H. 3 in. States: 1 and 2 differ in amount of shading. Par. 1, 2. B. 247.*

122. CAPITAL AND BASE: *above, VITRVVIUS ii: inscription, left, QVODLIBET . . . DORICAE, and right, DISSE . . . DORICA: right, top, H. S. B.: left, top, 1543. W. 2 in. H. 3 in. States: 1 and 2 differ in amount of shading. Par. 1, 2. B. 248.*

123. CAPITAL AND BASE: *above*, VITRV-
VIVS, 3: *inscription in three lines, left*, COR-
INTHIACA TALI: *and right, in four*
lines, CORINTHER BROBORCZION: *right,*
above, H. S. B., *date, on tablet, left, below*, 1543.
W. $2\frac{3}{4}$ in. *H.* $3\frac{7}{16}$ in. *B.* 253.

124. TWO CAPITALS AND BASES *in plan*
and elevation, in outline: above, CAPITVLI
SYMMETRIA: *below*, DER CORINCHER:
and in the middle, below, VITRVVIVS, *with*
H. S. B. and date 1543. *W.* 147 in. *H.*
103 in. *States: 1. Without shading; 2. The*
capitals and bases shaded. *Par.* 1, 2. *B.* 252.

For the remaining designs of this class see Nos. 147,
148, 273.

125. ARMS: *on the shield, a cock: the helmet*
bearing the crest, in a coronet, a cock between
two horns: at each side mantling: on a scroll
above, "EIN WAPEN ZV EINEM SIGEL:" *on the*

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scroll, to left, H. S. B. 1543. W. $1\frac{1}{6}$ in.
H. $2\frac{1}{6}$ in. B. 256.

Also by Barthel Beham, B. 53.

126. ARMS : *reversed : on the shield, a spread eagle : on the helmet, a coronet, in which are two horns with an ostrich feather between : at each side, mantling : on a scroll, above, WER MICH WILL HON DER NEM MICH ON : H. S. B. on the scroll, right, and date, 1543, left. W. $1\frac{1}{6}$ in.*
H. $2\frac{1}{6}$ in. B. 257.

1544.

127. THE CHASTITY OF JOSEPH : *mid top, H. S. B. 1544. W. $2\frac{1}{4}$ in. H. $3\frac{1}{4}$ in.*
States : 1. The window-sill covered with dots ;
2. The window-sill covered with horizontal lines.
There is also a re-touch. (See No. 172). B. 14.

128. CIMON AND PERO, *within a double arch : right top corner on a tablet, H. S. B. 1544.*
W. $1\frac{3}{4}$ in. H. $2\frac{3}{8}$ in. B. 74.

129. CIMON AND PERO, *in a single arch : on a pillar, right, ICH LEB VON DER BRVST MEINER DOCHTER : left, above, on a tablet, H. S. B. 1544. W. $1\frac{2}{3}\frac{9}{2}$ in. H. $2\frac{2}{3}\frac{5}{2}$ in. States : 1. Without inscription on pillar ; 2. With inscription. B. 75.*

The figures are reversed from a print by B. Beham, 1525 (B. 11).

130. HERCVLES AND IOLE : *on a banner, above, EVRYTI REGIS FILIAM IOLAM, OCCISO PATRE, ABDVXIT HERCVLES, below inscription, H. S. B. 1544. W. $3\frac{1}{8}$ in. H. 2 in. States : 1. The ground beneath the figures, except where the shadows fall, blank ; 2. The ground covered with dots, and much cross-hatching added on the horses, and in the dark parts of background. B. 99.*

One of the series of the Life of Hercules (See Nos. 111, 141 to 146, 162, 163, and 198).

131. A STANDARD-BEARER AND A DRUMMER: *beside the drummer, left, ACKER CONCZ: above the standard-bearer KLOS WVCZER.: right below IM BAVEREN KRIEG, 1525. On a tablet, right bottom corner, H. S. B. 1544. W. $1\frac{7}{8}$ in. H. $2\frac{1}{6}$ in. This measurement is to the outer line, usually wanting. States: 1 differs from 2 in having a fold less in the flag near the man's left shoulder. Par. L. 1. Par. 2. B. 199.*

A similar design is attributed to B. Beham.

132. ORNAMENT: *a sphinx between two dragons. Monog. middle, below, H. S. B. 1544. W. $2\frac{1}{8}$ in. H. $\frac{7}{8}$ in. B. 226.*

133. ORNAMENT: *a cuirass, between two Cupids. Monog. right below, on a tablet, H. S. B. 1544. W. $2\frac{1}{8}$ in. H. $\frac{7}{8}$ in. B. 227.*

Two other ornaments, Nos. 267 and 268, are of the same set.

134. ORNAMENT: *a mask on a cartouche supported by two Cupids. Monog. middle, below, on a tablet, H. S. B. 1544. W. $2\frac{1}{6}$ in. H. $1\frac{2}{3}$ in. States: 1 hardly distinguishable from 2, which has more work on the forehead of mask &c. B. 228.*

135. ORNAMENT: *two Cupids, riding chimeras. Monog. mid top, on a tablet H. S. B. 1544. W. $3\frac{1}{6}$ in. H. $1\frac{5}{16}$ in. B. 236.*

136. ARMS OF H. SEBALD BEHAM: *in a circle, on the shield, a chevron between three inescutcheons; on the helmet, two horns; the mantling, drapery: round the circle, SEBOLDT BEHAM VON NVRMBERG MALER IECZ WONHAFTER BVRGER ZV FRANCKFVRT.: all in a hexagonal print, the corners filled with cross-hatching. Monog. on a tablet, below, H. S. B. 1544. Each side of the hexagon $1\frac{3}{8}$ in. B. 254.*

137. ARMS, *reversed*; in a circle, on the shield, a lion rampant; on the helmet a pair of wings; the mantling, drapery: round the circle, VON GOTTIS GENADEN HER VON WEISS NIT WEER DORT GESSET IN GENEM DORF.: all in a hexagonal print, the corners filled with cross-hatching. Monog. on a tablet, below, H. S. B. 1544. Each side of the hexagon $1\frac{3}{8}$ in.

B. 255.

1545.

138. ST. PETER: left side "S. SIMON PETRVS:" right top, corner "I". On a stone, right below, H. S. B. 1545. W. $1\frac{7}{32}$ in. H. $1\frac{13}{16}$ in. States: 1. Before any grass above the stone on which is the date; 2. Before additional work on ground and plant, to left; 3. The plant left ends in three branches, the centre branch long. B. M., L., 1. Par. 2, 3. B. 43.

The first of a set of the Twelve Apostles (see Nos. 139, 140, 150, 181 to 188).

139. ST. JAMES THE LESS: *left side*
 S. IACOBVS: *right top*, 3. *Left*, H. S. B. 1545.
W. $1\frac{7}{32}$ in. *H.* $1\frac{1}{6}$ in. *States*: 1. *With rays*
only in the nimbus, five lines only coming below
the book, right; 2. *With dots and many lines*
below book. B. M., L., 1. Par. 2. B. 45.
Third of the set of Apostles.

140. ST. PHILIP: *left side*, S. PHILIPPVS:
above, 5; *below*, H. S. B. 1545. *W.* $1\frac{7}{32}$ in.
H. $1\frac{1}{6}$ in. *States*: 1 and 2 *differ in blades*
of grass, right. Cam. 1, 2. B. 47.
The fifth of the set.

141. HERCULES AND CERBERUS: *above to*
right, HERCVLES CERBERVM TRICIPITEM AD
 SVPEROS PERTRAXIT. *Middle below*, H. S. B.
 1545. *W.* $3\frac{1}{16}$ in. *H.* 2 in. *States*: 1. *Be-*
fore the grass on the ruin near the head of Her-
cules; 2. *With one tuft of grass.* *There are*
many later retouches. Par. 1, 2. B. 100.

*One of the series of the Life of Hercules (see Nos. 110,
 111, 130, 142 to 146, 162 and 163).*

142. HERCULES AND THE TROJANS: *above*,
 HERCVLES MVLTIS BELLIS LACESSIT TROIAM.
Right bottom corner on a tablet, H. S. B. Left
bottom corner 1545. W. $3\frac{1}{6}$ in. H. 2 in.
States: 1. With lines only in shading of fallen
horse. 2. With dots, and much cross-hatching.
Par. 1, 2. B. 101.

One of the series of Hercules.

143. HERCULES AND HYDRA: *above*, HER-
 CVLES VNA CVM IOLAO HYDRAM OCCIDIT.
On the same scroll, H. S. B. 1545. W. $3\frac{1}{6}$ in.
H. 2 in. States: 1. The grass under the forked
stick to right has two leaves; 2. It has three or
more. Par. 1, 2. B. 102.

One of the series of Hercules.

144. HERCULES AND THE PILLARS: *above*,
 GADITANAS COLVMNAS STATVIT HERCVLES.
Left top, on a tablet, H. S. B. 1545. W. $3\frac{1}{6}$ in.
H. 2 in. States: 1. The shading in the corner

right is in vertical and horizontal lines only;
2. There are diagonal lines. Par. L. 1, 2.

B. 103.

One of the series of Hercules.

145. HERCULES AND CACUS: *above*, CACVM FLAMMIVOMVM OPPRIMIT HERCVLES. On a tablet, left, top, H. S. B. 1545. *W.* $3\frac{1}{16}$ in. *H.* 2 in. States: 1. *With no grass on the top of the rock near the head of the club, right*; 2. *With grass there and other additions.* Par. L. 1, 2. B. 104.

One of the series of Hercules.

146. HERCULES AND ANTÆUS: *right above*, ANTÆVM LIBIÆ GYGANTEM SVFFOCAT HERCVLES. On a tablet left below, H. S. B. 1545. *W.* $3\frac{1}{16}$ in. *H.* 2 in. States: 1. *No grass on rock right*; 2. *With grass, and with sea line behind rushes under the right.* Par. 1, 2. B. 105.

One of the series of Hercules.

147. CAPITAL AND BASE OF A COLUMN: *above*, Vitruvius . DAS iii CAPITEL. Ger-

46 *Prints and Etchings of*

man inscription (see Nos. 123, 124, 273) right and Latin inscription left. Mid bottom, H. S. B. Left, 1545. W. 2 in. H. 3 in. B. 249.

148. CAPITAL AND BASE: *above* VITRUVIVS DAS iiiii CAPITEL. *German inscription right; Latin, left. Date 1545, left top: H. S. B. Left below. W. 2 in. H. 3 in. B. 250.*

1546.

149. THE SAVIOUR OF THE WORLD, *in an aureole, round which is written, left, MIR IST GEBEN ALLER GWALT, and right, IM HIMEL VND ERDEN. Right, below, on a shaded tablet, H. S. B. Left, below, 1546. W. $1\frac{1}{6}$ in. H. $2\frac{3}{4}$ in. B. 30.*

There is a very deceptive copy marked H. S. D.

150. ST. MATTHEW: *left side, S. MATHEVS: right side, above, 8, and below, H. S. B. 1546.*

W. $1\frac{7}{32}$ in. *H.* $1\frac{13}{16}$ in. *States* : 1 differs from 2 in having fewer blades of grass, right and left. *B. M., Par., L.* 1 ; 2. *B.* 50.

The eighth of the set (see Nos. 139, 140, 181 to 188).

151. HEAD OF TRAJAN, *looking to right* : left bottom corner, *H. S. B. right*, 1546. $1\frac{7}{8}$ in. square. *B.* 83.

152. HEAD OF DOMITILLA, *looking to left* ; right bottom corner, *H. S. B. left*, 1546. $1\frac{7}{8}$ in. square. *B.* 84.

153. JUDGMENT OF PARIS : *on a tablet*, left, above, *H. S. B.* 1546. *W.* $1\frac{7}{8}$ in. *H.* $2\frac{3}{4}$ in. *States* : in 2 there is a set of perpendicular lines above the tablet, left top corner. *B.* 89.

154. THE VILLAGE FESTIVAL, *No. 1* : two couples dancing : above left, *FABIANVS IENNER* : right *MATHIAS HORNVNG* : in the middle, *ON-*

FANG DES IARS VND MONAT, *with* H. S. B. 1546. *W.* $2\frac{7}{8}$ in. *H.* 2 in. *States: 1 and 2 differ in grass and shading on ground.* B. 154.

The first of the set of ten (see Nos. 155, 156, 161, 229 to 234). A series of copies may be known by having no dot over the 1 in the inscription.

155. THE VILLAGE FESTIVAL, No. 4: *two couples; above, left, IACOB HEWMON, 7: right, LAVRENCIUS AVGVSTMON, 8: in the middle* H. S. B. 1546. *W.* $2\frac{7}{8}$ in. *H.* 2 in.

B. 157.

156. THE VILLAGE FESTIVAL, No. 7: *one couple, and to right, a flute player and a bag piper, marked MON. S. and SVN. S. Over the dancers, DIE ZWELF MONET &c.* H. S. B. 1546, *middle to left.* *W.* $2\frac{7}{8}$ in. *H.* 2 in. *States: 1 and 2 differ in amount of shading.*

B. 160.

This print, with Nos. 231 and 232, forms one continuous picture.

1547.

157. JUDITH *sitting in an archway: a sword in her left hand, the right resting on the head of Holophernes: above on a tablet, HOLOFERNI CAPVT &c. In the mid-sky, H. S. B. 1547. W. $1\frac{7}{8}$ in. H. $2\frac{1}{6}$ in. B. 12.*

The design is similar to Barthel Beham's B. 2.

158. JOB AND HIS COMFORTERS: *below, NON ESTIS . . . HIOB. 42. In the sky, right, above 15 H. S. B. 47. W. $4\frac{1}{8}$ in. H. $2\frac{1}{6}$ in. States: 1 has no grafs on top of ruin, right, under the date; 2. With grafs. B. 16.*

159. A WOMAN, *naked, her arms grasped by Death: on a stone, right, OMNEM IN HOMINE VENVSTATEM MORS ABOLET. Left above H. S. B. right, 1547. W. $1\frac{7}{8}$ in. H. $2\frac{7}{8}$ in. B. 150.*

160. THE SAME SUBJECT, *reversed, and without date. Left above, H. S. B. W. $1\frac{7}{8}$ in.*

50 *Prints and Etchings of*

H. $2\frac{7}{8}$ in. *States:* 1. *The shadow of the skeleton's left foot reaches half way to the margin of the plate;* 2. *Shadow reaches to the edge.* *Cam.*
1. *B.* 150.

161. THE VILLAGE FESTIVAL, No. 9. *Six Peasants fighting; above HAVST DV MICH &c. on a scroll: Under it H. S. B. 1547. W.* $2\frac{7}{8}$ in. *H.* 2 in. (*See Nos. 154, 229 to 234.*) *States:* 1 and 2 differ in amount of grass by upright post. *In one place 1 has three blades, 2 has five.* *Par.* 1, 2. *B.* 162.

This forms one picture with Nos. 233 and 234.

1548.

162. HERCULES AND THE LION: LEONIS SVFFOCATI EXVVIIS INDVITVR HERCVLES, *on a tablet above: on a pillar, left, below, H. S. B. 1548. W.* $3\frac{1}{8}$ in. *H.* 2 in. *B.* 106.

One of the series of the Life of Hercules (see Nos. 110, 111, 130, 141 to 146, 163, and 198).

163. HERCULES ON THE PYRE: NESSI VESTE RABIDVS SE COMBVKIT HERCVLES, *on a tablet, right, above: mid below*, PHILOCRASSSES: *right bottom corner*, H. S. B. 1548, *on a tablet*. *W.* $3\frac{1}{16}$ in. *H.* 2 in. *States*: 1. *The stone just above the tablet has horizontal shading*; 2. *Cross hatched*. *Cam. L.* 1, 2. *B.* 107.

Another of the series of the Life of Hercules.

164. LEDA AND THE SWAN: *left, below*, LEDA A IOVE IN CYGNVM VERSO COMPRESSA. *Left, above*, H. S. B. 1548. *W.* $2\frac{5}{16}$ in. *H.* $1\frac{3}{4}$ in. *States*: 1. COMPRESSV.; 2. *Corrected*. *B.* 112.

165. DEATH AND A SLEEPING WOMAN: *right, below*, O DIE STVND IST AVS. *Right top corner, on a tablet*, H. S. B. 1548. *W.* $3\frac{3}{16}$ in. *H.* $2\frac{1}{4}$ in. *B.* 146.

Copied from B. Beham, B. 41.

166. THREE NAKED WOMEN *bathing: left, above, on a tablet*, H. S. B. 1548. *W.* $2\frac{1}{16}$ in.

52 *Prints and Etchings of*

H. 3 in. States: 1. With diagonal cross-hatching only on bench: 2. With a perpendicular series of lines. B. 208.

Copied from B. Beham, B. 37.

167. A NAKED WOMAN, *asleep on a bed; below, DIE NACHT. Above, NOX ET AMOR VINVMQVE NIHIL MODERABILE SVADENT. Below, H. S. B. 1548. W. $3\frac{1}{8}$ in. H. $4\frac{1}{2}$ in. States: 1. Pillow shaded with one set of lines; 2. With two sets, and additional work left of bed. Par. 1, 2. B. 153.*

There is a reverse by Aldegraver, B. 180.

1549.

168. THE VIRGIN, *seated, a paroquet on her right hand, and an apple in her left: the Child standing beside her to her right: in the background, right of picture, a castle with a high tower: in the sky S. MARIA. On a tablet left above, H. S. B. 1549. W. $2\frac{1}{4}$ in. H. to edge of*

plate $3\frac{7}{8}$ in. States: 1. The dress, above the waist, shaded with horizontal lines only; 2. Cross-hatched, and the branch above the word *Maria* extended to right top corner. Par., L., 1, 2. B. 19.

Copied from a reverse by B. Beham, B. 8.

169. TRIUMPHAL PROCESSION: on three scrolls above, TRIVMPF. DER: EDELEN SIGHAF TEN: WEIBER; fourteen figures, and three horses, going to right. Left, below, on a tablet 15 H. S. B. 49. *W.* $5\frac{1}{4}$ in. *H.* $\frac{7}{8}$ in. B. 143.

There is a print by B. Beham resembling this, (B. 44,) but more closely No. 78.

170. THE IMPOSSIBLE: a man trying to uproot a tree: over his head IMPOSSIBLE: on a rock right, NIMENT SINDT. in two lines: on a tablet, right bottom corner, H. S. B. 1549. *W.* $2\frac{1}{16}$ in., or $2\frac{1}{8}$ in. to edge of plate. *H.* $3\frac{3}{16}$ in. States: 1. Greater part of the sea,

54 *Prints and Etchings of*

behind right knee, blank ; 2. Covered with horizontal lines : and additions to foliage. B. 145.

UNDATED, WITH MONOGRAM H. S. B.

171. JUDITH ; *naked, walking to left, looking behind her and holding head of Holophernes in left hand : her servant attends with the bag in her right hand. Right, above, H. S. B. W. $2\frac{1}{6}$ in. H. $4\frac{1}{6}$ in. B. 11.*

There is an admirable copy by Wierix.

172. THE CHASTITY OF JOSEPH, *a reverse of No. 127, with some variations. Middle, above, H. S. B. W. $2\frac{3}{6}$ in. H. $3\frac{5}{6}$ in. Par. B. 15.*

173. AMMON AND THAMAR : *Left, below, H. S. B. W. $2\frac{1}{4}$ in. H. $3\frac{1}{4}$ in. Not in B.*

Berlin, unique impression.

174. VIRGIN AND CHILD at a table on which, left, is a skull. Right above, H. S. B. *W.* $2\frac{7}{16}$ in. *H.* $1\frac{9}{16}$ in. *Par.* B. 20.

A reverse of Barthel Beham's B. 5.

175. CHRIST at the Marriage Feast: seated to left, looking to right: nine figures in all. On a tablet, left, above, SEBOLT BEHAM. H. S. B. *W.* $2\frac{15}{16}$ in. *H.* $1\frac{3}{16}$ in. States: in the retouch there is a second set of lines on the jar in the foreground. B. 23.

There is a deceptive copy: it has no background in left window.

176. CHRIST at the well of Sychar: left, the woman of Samaria; right, five apostles. On a tablet, middle, above, H. S. B. *W.* $3\frac{1}{16}$ in. *H.* $1\frac{1}{2}$ in. B. 24.

177. CHRIST at the House of Simon: in front Mary Magdalen, kneeling. Left, below,

H. S. B. *W.* $3\frac{1}{16}$ in. *H.* $1\frac{1}{2}$ in. *States:* 1. *Without landscape in background;* 2. *With landscape.* *Par.* 1, 2. *B.* 25.

178. THE PRODIGAL *leaving home:* above, PATER DA MIHI PORCIONEM SVBSTANCIAE, QVÆ AD ME REDIT. *Right above, in sky "1."* *Left bottom corner, on a tablet,* H. S. B. *W.* $3\frac{1}{16}$ in. *H.* $2\frac{5}{16}$ in. *States:* 1. *An incomplete proof, not worked to the edge of the plate,* *W.* $3\frac{1}{16}$ in. *H.* $2\frac{7}{32}$ in., *without the monogram or the stones in left corner;* 2. *With only diagonal lines on the father's left boot;* 3. *With cross-hatching on boot and other retouches.* *L.* 1, 2. *Par., Cam.* 2. *B. M.* 3. *B.* 31.

The first of a series of four pieces. (See No. 103.)

179. THE PRODIGAL *feeding swine:* right above, on a tablet, CVPIEBAT IMPLERE VENTREM SVVM DE SILIQVIS . LVCE . XV. *Left bottom corner,* H. S. B. *W.* $3\frac{1}{16}$ in. *H.* $2\frac{5}{16}$ in. *States:*

1. The second pig from the right is partly blank ;
 2. The pig is covered with cross-hatching ; 3. The man's left hand covered with shading. Par., Cam. 1. L. 2, 3. B. M. 3. B. 33.
- The third of a series of four. (See Nos. 103, 178, 180.)

180. THE PRODIGAL'S RETURN : *above*, FILIVS MEVS MORTVVS ERAT, ET REVIXIT, PERIERAT ET INVENTVS EST . LVCE . XV. : *left below* "4." *Right, above*, H. S. B. *W.* $3\frac{13}{16}$ in. *H.* $2\frac{5}{16}$ in. *States* : 1. A proof, before the number ; 2. Before the sky ; 3. With sky ; 4. With retouches and more work near right margin. L. 1, 2, 3. Par. 2. Cam. 2, 4. B. M. 3. B. 34.

The last of a series of four. (See Nos. 103, 178, 179.)

181. ST. ANDREW : *left side*, S. ANDEREAS : *right above*, "2:" *right*, H. S. B. *W.* $1\frac{7}{2}$ in. *H.* $1\frac{13}{16}$ in. *States* : 1. No leaves on fence, left ; 2. Leaves on each side of upright post, left ; 3.

58 *Prints and Etchings of*

Shading across the bark of the cross. B. M., L., 1. Par. 2, 3. B. 44.

The second of a set of Twelve Apostles. (See Nos. 139, 140, 150, 182 to 188.)

182. ST. JOHN: *right side, S. IOHANNES: left above "4:" left side, H. S. B. W. $1\frac{7}{32}$ in. H. $1\frac{13}{16}$ in. States: 1. With three blades of grass in corner of masonry, right; 2. With many blades. B. M. 1, 2. L. 1. B. 46.*

Fourth of the set.

183. ST. BARTHOLOMEW: *left side, S. BARTHOLOMEVS. Right, above, "6:" right side, H. S. B. W. $1\frac{7}{32}$ in. H. $1\frac{13}{16}$ in. States: 1 and 2 differ in grass. Cam. 1, 2. B. 48.*

Sixth of the set.

184. ST. THOMAS: *left side, S. THOMAS. Left, above, "7." Right side, H. S. B. W. $1\frac{7}{32}$ in. H. $1\frac{13}{16}$ in. States: 1 and 2 differ in grass left. B. M. 1, 2. L. 1. B. 94.*

Seventh of the set.

185. S. JAMES: *left side*, S. IACOBVS. *Right, above*, "9." *Right side*, H. S. B. *W.* $1\frac{7}{32}$ in. *H.* $1\frac{13}{16}$ in. *States*: 1. *One set of lines on shading of cloak left*; 2. *Cross-hatched.* *B. M., Par., L., 1.* *B. 51.*

Ninth of the set.

186. ST. JUDE: *left side*, S. IVDAS. *Right, above*, "10." *Left side*, H. S. B. *W.* $1\frac{7}{32}$ in. *H.* $1\frac{13}{16}$ in. *States*: 1. *No grass*; 2. *Grass on masonry.* *Par., B. M., 1. L. 2. B. 52.*

Tenth of the set.

187. ST. SIMON: *left side*, S. SIMON. *Right above*, "ii"; *right side*, H. S. B. *W.* $1\frac{7}{32}$ in. *H.* $1\frac{13}{16}$ in. *States*: 1. *Very short grass between legs*; 2. *Long grass.* *B. M., L., 1. Par. 1, 2.* *B. 53.*

Eleventh of the set.

188. ST. MATTHIAS: *left side*, S. MATHIAS. *Right, above*, "12"; *left, on a stone*, H. S. B.

60 *Prints and Etchings of*

W. $1\frac{7}{32}$ in. *H.* $1\frac{13}{16}$ in. *States*: 1. *The tallest blade of grass left, single*; 2. *Blade branched.*
Par., Cam. 1, 2. *B. M., L.,* 2. *B.* 54.

Last of the set.

189. *ST. MARK*: *left side*, *S. MARCVS*: *right above*, "2": *right bottom corner*, *H. S. B.* *W.* $1\frac{5}{32}$ in. *H.* $1\frac{21}{32}$ in. *B.* 56.

Second of set of the Evangelists. (See No. 106.)
There is a retouched state, very like a copy.

190. *ST. LUKE*: *right side*, *S. LVCAS.* *Left, above*, "3." *On a stone, left*, *H. S. B.* *W.* $1\frac{5}{32}$ in. *H.* $1\frac{21}{32}$ in. *B.* 57.

Third of set. There is a retouched state, very like a copy.

191. *ST. JOHN*; *left side*, *S. IOHANIS.* *Right, above*, "4." *Right bottom corner*, *H. S. B.* *W.* $1\frac{5}{32}$ in. *H.* $1\frac{21}{32}$ in. *B.* 58.

Last of set. There is a retouch, very like a copy.

192. ST. CHRYSOSTOM: *a naked woman lying down in foreground, the feet to left: behind her a child. Left, above, in sky, S. IOHANE CRISOSTOMVS. Under inscription, H. S. B. W. $3\frac{1}{2}$ in. H. $2\frac{1}{8}$ in. States: 1. No inscription or monogram; 2. No monogram; 3. No clouds; 4. Clouds and rays; 5. Long rays. B. M. 1, 4. L. 1, 3, 4. Par. 3, 4. Cam. 3, 4, 5. B. 215.*

The first looks like a retouch of B. Beham, B. 43.

193. ALEXANDER AND BUCEPHALUS, *going to right. Left, above on an ornamental tablet, ALEXANDER MANGNVS, with H. S. B. below. W. $2\frac{15}{16}$ in. H. $1\frac{3}{4}$ in. B. 67.*

194. THE RAPE OF HELEN: *thirteen naked figures: above on two broken tablets, RAPTUS HELENÆ. Left top corner, on a tablet, H. S. B. W. $4\frac{9}{16}$ in. H. 1 in. States: 1. Lines only, and no dots above word HELENÆ; 2. Dots in*

62 *Prints and Etchings of*

shading. B. M. 1, 2. Barthel Beham engraved the same design, B. 13. B. 70.

195. CLEOPATRA IN PRISON, SITTING: *on window sill, left, H. S. B. W. $2\frac{3}{4}$ in. H. $4\frac{3}{8}$ in. B. 77.*

196. LUCRETIA, STANDING: *right side on a stone, LVCRETIA VALER. M., in four lines. Right, above, on a shaded tablet, H. S. B. W. $1\frac{1}{8}$ in. H. $2\frac{1}{8}$ in. States: 1. One set of lines on right shoulder; 2. Cross-hatched. B. M. 1, 2. Cam. 1, 2. B. 79.*

197. VENUS AND CUPID: *she holds a lance in her right hand: left, above, on a tablet, H. S. B. W. $1\frac{5}{16}$ in. H. $2\frac{3}{16}$ in. B. M. Par. B. 91.*

198. HERCULES *and the Garment of Nessus: above, DEIANIRA NESSI VESTEM PER LICHAM*

SERVVM HERCVLI MITTIT. *Under inscription, H. S. B. W. $3\frac{1}{16}$ in. H. 2 in. States: 1. Two sets of lines in shadow of Lichas' feet; 2. Three sets. Par., L., 1, 2. B. 98.*

One of the set of the Life of Hercules. (See Nos. 110, 111, 130, 141 to 146, 162 and 163.)

199. DEJANIRA AND NESSUS: *she is in profile, facing left: over her head, DEIANIRA: left side, NESSVS. On a shaded tablet, right, above, H. S. B. W. 2 in. H. $2\frac{7}{8}$ in. Par. B. 108.*

There is a reversed copy, B. M.

200. A SATYR, *seated, looking to right, with a lyre. On a tablet, left, above, H. S. B. W. $1\frac{3}{8}$ in. H. $1\frac{5}{8}$ in. B. 109.*

201. A FEMALE SATYR, *looking to left, with a bagpipe. On a tablet right, above, H. S. B. W. $1\frac{3}{8}$ in. H. $1\frac{5}{8}$ in. B. 110.*

64 *Prints and Etchings of*

202. A SATYR *playing on a horn, with two smaller satyrs at his feet: right, above* H. S. B.
W. $1\frac{3}{8}$ in. *H.* $2\frac{1}{6}$ in. *B.* 111.

203. SIXTEEN CUPIDS, *going to right, with a chariot; in the foreground, below, towards right,* H. S. B. *W.* $4\frac{3}{16}$ in. *H.* 1 in. *B.* 237.

204. TITLE-PAGE *to set of Planets: DIE TAG DER VII PLANETEN SAMBSTAG, in nine lines on a tablet. No monogram. W.*
1 $\frac{5}{32}$ in. *H.* $1\frac{1}{16}$ in. *B.* 113.

This is the first of a set of the Gods and Goddesses of the seven planets. (See No. 96?) This title usually occurs in good state: it would appear to have been lost, when another was substituted.

205. SECOND TITLE-PAGE. *It may be distinguished by having FRETAG instead of FREITAG as the name of the day sacred to Venus.*

B. 113.

206. SATURN: *left side, SATVRNVS; the astronomical sign and "1" left above: H. S. B. on a tablet right above. W. $1\frac{5}{32}$ in. H. $1\frac{11}{16}$ in. States: 1. No lines in sky; 2. More grafs, left; 3. Sky. Par. 1, 2, 3. B. 114.*

Second of the set of planets. There is a deceptive copy, B. M.

207. JUPITER: *left above, 2. IV PIDER and the astronomical sign: right above, H. S. B. W. $1\frac{5}{32}$ in. H. $1\frac{11}{16}$ in. States: 1 and 2 differ in shading; 3 has long grafs, right. Par. 1, 3. B. 115.*

Third of the set of Planets. There is a deceptive copy, B. M., which may be distinguished by the figure 2, which in the copy has a long tail extending over D and E.

208. MARS: *left above, 3. MARS, and the astronomical sign: right above, H. S. B. W. $1\frac{5}{32}$ in. H. $1\frac{11}{16}$ in. States: 1. The grafs right does not come above the wall; 2. Grafs*

66 *Prints and Etchings of*

above wall and other retouches. Cam. 1, 2.
B. 116.

Fourth of the set of Planets. A copy, B. M., may be distinguished by the astronomical sign on the scorpion, right, below: in copy the third stroke is not turned up: m instead of n.

209. THE SUN: *left above, 4 SOL and the astronomical sign: left, below, on a tablet, H. S. B. W. $1\frac{5}{32}$ in. H. $1\frac{1}{16}$ in. States: 1. There are no dots in the rays; 2. With dots, and additional armour on the shoulders. Cam. 1, 2. B. 117.*

Fifth of set of Planets. A copy, B. M., may be distinguished by the nose of the lion, behind; in the original it comes close to edge of print, right: in copy, it is a little left of edge.

210. VENUS: *left, above, 5 and astronomical sign; right, above, VENVS: right, H. S. B. W. $1\frac{5}{32}$ in. H. $1\frac{1}{16}$ in. States: 1. A single set of lines in shading of back; 2. The blades of grass on the wall, left, short; 3. Long, reaching as*

high as top of heart ; 4. More cross-hatching on back of the bull. Cam. 1, 2. B. M. 2. 3.

B. 118.

Sixth of the set of Planets.

211. MERCURY : left above, 6, and H. S. B. right, MERCVRIVS and the astronomical sign. *W.* $1\frac{5}{32}$ in. *H.* $1\frac{1}{16}$ in. States : differ in cross-hatching on the wall. B. M. 1, 2. B. 119.

Seventh of the set.

THE MOON. (See No. 101.)

212. GRAMMAR : left, above, GRAMMATICA : right, below, 1, and H. S. B. *W.* $2\frac{3}{16}$ in. *H.* $3\frac{1}{2}$ in. B. 121.

First of set of Seven Sciences.

213. DIALECT : right side, DIALECTICA : right, below, 2, H. S. B. *W.* $2\frac{3}{16}$ in. *H.* $3\frac{1}{2}$ in. B. 122.

68 *Prints and Etchings of*

214. RHETORIC: *left, on a tablet*, RHETORICA: *right, below, 3: right, above*, H. S. B. *W.* $2\frac{3}{16}$ in. *H.* $3\frac{1}{2}$ in. *B.* 123.

215. ARITHMETIC: *over the head*, ARITHMETRIA: *right, below, 4; left, below*, H. S. B. *W.* $2\frac{3}{16}$ in. *H.* $3\frac{1}{2}$ in. *B.* 124.

216. MUSIC: *left, above*, MUSICA: *mid-below, 5: right, above*, H. S. B. *W.* $2\frac{3}{16}$ in. *H.* $3\frac{1}{2}$ in. *B.* 125.

217. GEOMETRY: *left, above*, GEOMETRIA: *right, below, 6: left on a cube*, H. S. B. *W.* $2\frac{3}{16}$ in. *H.* $3\frac{1}{2}$ in. *B.* 126.

218. ASTRONOMY: *right, above*, ASTROLOGIA: *right, below, 7: left, on leg of table*, H. S. B. *W.* $2\frac{3}{16}$ in. *H.* $3\frac{1}{2}$ in. *B.* 127.

Seventh and last of set of Sciences.

219. TRIUMPH OF CHRISTIANITY: a winged figure holding the sun, and trampling on a serpent, a rainbow behind: left, H. S. B. *W.* $1\frac{7}{8}$ in. *H.* 3 in. States: 1. The wall behind not marked with masonry, and no lines in sky, beside rainbow; 2. Wall masoned, and grass, left; 3. The crown much enlarged, with long branches, and additional grass, lines in sky, &c. *L.* 1, 3. *B. M.* 5. *Par.* 3. *B.* 128.

220. KNOWLEDGE: left side, COGNICIO: middle towards left, H. S. B. *W.* 1 in. *H.* $1\frac{1}{2}$ in. States: 1. Before cross-hatching on leaves of book, right; 2. With cross-hatching; 3. Generally retouched. *Par.* 1, 2, 3. *B. M.* 1. *B.* 129.

First of the set of the Knowledge of God and the Seven Virtues.

221. PRUDENCE: right side, PRVDENCIA; left, above, H. S. B. *W.* 1 in. *H.* $1\frac{1}{2}$ in. States: 1. Before cross lines on scarf, left; 2. With

70 *Prints and Etchings of*

cross lines on scarf; 3. Retouch on right leg.
Par. 1, 2, 3. B. M. 1. B. 130.

222. CHARITY: *right side*, CHARITAS: *left, above*, H. S. B. *W. 1 in. H. 1½ in. States: in the second the robe is re-shaded. Par. 1, 2. B. M. 2. B. 131.*

223. JUSTICE: *over head*, IVSTICIA: *left, below*, H. S. B. *W. 1 in. H. 1½ in. States: in the second the left leg is shaded all over. Par. 1, 2. B. M. 1. B. 132.*

224. FAITH: *left side*, FIDES: *middle, towards right*, H. S. B. *W. 1 in. H. 1½ in. States: in the second the wall has shading in diagonal lines. Par. 1, 2. B. M. 2. B. 133.*

225. HOPE: *left side*, SPES: *middle, toward left*, H. S. B. *W. 1 in. H. 1½ in. States: 1. Single set of shadings on stocks; 2. Cross-hatch-*

ing; 3. General retouch. Par. 1, 2, 3. B.
M. 2. B. 134.

226. FORTITUDE: *on a pillar*, FORTITVDO:
right, above, H. S. B. W. 1 in. H. $1\frac{1}{2}$ in.
States: 1. Figure dotted; 2. Cross-hatched.
Par. 1, 2. B. M. 1. B. 135.

Temperance: TEMPERANCIA. (See No. 102.)

227. MISFORTUNE: *a woman walking to
left: a fiend to right catches her dress: a
scorpion is behind her: above her head*, INFOR-
TVNIVM: *left, above*, H. S. B. W. 2 in. H.



$3\frac{1}{8}$ in. States: 1. No grass on top of rocks to
the left, and no lace across front of dress; 2. A
little grass on lower rock, left, and pattern across

72 *Prints and Etchings of*

the breast of the dress; 3. Much grass on rocks, and retouch of shadows and folds. B. 141.

The match of No. 107. For a Woman seized by Death, undated, B. 150, see No. 160.

228. THREE NAKED WOMEN *with Death: the figure to left very thin; the middle figure very fat, her right foot on a skull: the right-hand figure has her profile turned to left. On a tablet, below, near the middle, H. S. B. W. $2\frac{1}{16}$ in. H. $3\frac{1}{16}$ in. States: 1. The background is shaded in diagonal lines, only; 2. There are perpendicular lines in the ground.* B. 151.

This subject is also treated by B. Beham, B. 42.

229. THE VILLAGE FESTIVAL, No. 2: *two couples; above, left, HER GREGORIVS MERCZ. 3.; right, MARCVS APRIL. 4. Right side, H. S. B. W. $2\frac{7}{8}$ in. H. 2 in. States: 1. The woman, left, has one tuft of leaves in her hand, and there is no grass to left of her; 2. She has*

two tufts, and grass is added in several places.
Mr. Richard Fisher has both. B. 155.

For Nos. 1, 4, 7, and 9, see Nos. 154, 155, 156, and 161.

230. THE VILLAGE FESTIVAL, No. 3: *two couples; above, left, PHILIPVS MEI. 5.; right, IOHANNES BRACHMON. 6. Left side, H. S. B. W. $2\frac{7}{8}$ in. H. 2 in. States: 1. Before any numbers; 2. With numbers and additional work in foreground.* B. 156.

231. THE VILLAGE FESTIVAL, No. 5: *two couples; above, left, EGIDIVS HERBSTMON. 9.; right, SIMON WEINMON. 10. Middle, H. S. B. W. $2\frac{7}{8}$ in. H. 2 in.* B. 158.

232. THE VILLAGE FESTIVAL, No. 6: *two couples; above, left, MARTINVS WINTERMON. 11; right, NICOLAVS CRISTMON. 12. Middle, H. S. B. W. $2\frac{7}{8}$ in. H. 2 in. States: 1 and 2 differ in grass.* B. 159.

For the Village Festival, No. 7, see No. 156.

233. THE VILLAGE FESTIVAL, No. 8: a woman, between two men, approaches a table at which are five figures: over her head, on a scroll, ALDER DV MVST DANCZEN: left, above, on a tablet 8. Mid top, H. S. B. W. $2\frac{7}{8}$ in. H. 2 in. States: 1. One series of shadings on sitting woman's back; 2. The same cross-hatched.

B. 161.

This print, with Nos. 156 and 234, forms one continuous picture.

For the Village Festival, No. 9, see No. 161.

234. THE VILLAGE FESTIVAL, No. 10: two couples and a fifth figure; left, above, on a scroll ICH WILL AVCH MIT; right, DV MACHSTES GAR ZV GROB. Left above 10; right above H. S. B. W. $2\frac{7}{8}$ in. H. 2 in. States: 1. No number and the monogram reversed; 2. The first monogram concealed by lines and another below, and the number inserted. L. 1. B. 163.

This print, with Nos. 156 and 233, forms one continuous picture.

235. A REPETITION, *reversed and with some alterations of No. 233: a pair of lovers added under the vine, left: mid top*, H.S.B. *W.* $2\frac{7}{8}$ in. *H.* $1\frac{7}{8}$ in. *B.* 164.

236. FIVE PEASANTS FIGHTING WITH SWORDS: *in the centre a woman interferes: in the foreground, right, are two fallen men: above on a scroll, HAVST DV MICH SO STICH ICH DICH. Left, below, on a tablet*, H. S. B. *W.* $2\frac{7}{8}$ in. *H.* $1\frac{7}{8}$ in. *B.* 165.

237. THE LITTLE FESTIVAL: *two men with bagpipes: left, above, 1.; right top corner*, H. S. B. *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. *B.* 166.

238. THE LITTLE FESTIVAL: *a couple of dancers, like the first couple in No. 154. Left, above, 2, reversed. H. S. B. right, above. W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. *B.* 167.

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239. THE LITTLE FESTIVAL: 3: *a couple of dancers, repeated from second couple in No. 155.* H. S. B. *right, above.* *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in.
B. 168.

240. THE LITTLE FESTIVAL: 4: *a couple, repeated from first couple in No. 155.* H. S. B. *right, above.* *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. B. 169.

241. THE LITTLE FESTIVAL: *left above* 5: *a couple, repeated from No. 154.* H. S. B. *right, above.* *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. B. 170.
A proof, before the number, L.

242. THE LITTLE FESTIVAL: 6: *a couple, repeated from No. 231.* H. S. B. *left, above.* *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. B. 171.

243. THE LITTLE FESTIVAL: 7: *a couple, repeated from No. 232.* H. S. B. *left, above.* *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. B. 172.

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244. THE LITTLE FESTIVAL : 8 : a couple, partly repeated from No. 231. H. S. B. left, above. *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. *B.* 173.

245. THE LITTLE FESTIVAL : 9 : a couple, partly repeated from No. 232. H. S. B. right, above. *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. *B.* 174.

246. THE LITTLE FESTIVAL : a woman beats a man who lies on the ground and embraces a girl : above on a scroll, FIN ICH DICH DO. H. S. B. right, above. *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. *B.* 175.

247. THE LITTLE FESTIVAL : a couple, engaged as the left couple in No. 234 : above on a scroll, ICH WILL AVCH MIT. H. S. B. left, above. *W.* $1\frac{5}{16}$ in. *H.* $1\frac{7}{8}$ in. *B.* 176.

For the last piece of the Little Festival, see No. 98.

78 *Prints and Etchings of*

THE WEDDING: *Eight Prints, each* $1\frac{7}{8}$ *in. H.,*
by $1\frac{5}{16}$ *in. W.*

248. (1) TWO MUSICIANS *and a man with*
an axe: H. s. B. *left, above.* B. 178.

249. (2) FIRST COUPLE WALKING. H. S. B.
right, above. B. 179.

250. (3) SECOND COUPLE. H. S. B. *left,*
above. B. 180.

251. (4) THIRD COUPLE. H. S. B. *right,*
above. B. 181.

252. (5) FOURTH COUPLE. H. S. B. *right,*
above. B. 182.

253. (6) FIFTH COUPLE. H. S. B. *right,*
above. B. 183.

254. (7) SIXTH COUPLE. H. S. B. *left,*
above. B. 184.

255. (8) THE BRIDE AND BRIDEGROOM, wearing chaplets, the father attending, to right. H. S. B. right, above. B. 185.

A complete set is at Paris.

256. A MAN AT MARKET, looking to right: over his head on a scroll, DETEN WIR VERKA VEEN. Right, above, H. S. B. W. 1 in. H. $1\frac{1}{2}$ in. B. 186.

257. A WOMAN AT MARKET, looking to left: over her head, on a scroll, ZVM WEIN WOLT WIR LAVFEN. Right, above, H. S. B. W. 1 in. H. $1\frac{1}{2}$ in. B. 187.

258. A PEASANT standing with his hands behind his back: on a scroll behind his head, DAS . SCHAD-ET NIT. Left side, H. S. B. W. $1\frac{1}{8}$ in. H. $1\frac{3}{4}$ in. B. 189.

The companion to No. 112.

80 *Prints and Etchings of*

259. THREE SOLDIERS WITH A DOG :
H. S. B. *on a tablet, left top corner.* *W.* $1\frac{3}{16}$ in.
H. $1\frac{3}{4}$ in. *B.* 196.

260. A SOLDIER AND TWO MEN, *with*
barrels : in the background a city on fire : H. S. B.
right, above. *W.* $1\frac{3}{16}$ in. *H.* $1\frac{3}{4}$ in. *B.* 197.

This print and the next can hardly be distinguished.
B. M.

261. A SOLDIER AND TWO MEN, *with*
barrels : in the background a city on fire : H. S. B.
right, above. *W.* $1\frac{3}{16}$ in. *H.* $1\frac{3}{4}$ in. *B.* 197.

The two foregoing prints can hardly be distinguished.
In the second the flame does not come quite down to the
roof of the building at the left edge : and right, above,
the lowest flame is longer and darker, and has less dotting
near it. B. M.

262. A SOLDIER, *going to left, in a land-*
scape : H. S. B. *left, above.* *W.* $2\frac{1}{8}$ in. *H.* $4\frac{1}{2}$ in.
Not in Bartsch.

Albertine Museum, Vienna : described by Rosenberg,
No. 212a.

263. A NYMPH SEATED WITH A HARP :
 H. S. B. left, above. *W.* $1\frac{5}{16}$ in. *H.* $1\frac{1}{2}$ in. An
 etching. *B. M., Par.* *B.* 205.

264. THE FOOT BATH : a woman seated,
 looking to the left, attended by two children :
 H. S. B. on a tablet, left, below. *W.* 2 in. *H.*
 $3\frac{1}{16}$ in. *Ox., Par.* *B.* 207.

*There is a good reversed copy. Rosenberg describes
 from Barthel Beham's B. 36. The same subject was
 treated by Altdorfer, B. 56.*

265. TWO COUPLES, seated, between them a
 jester : to the left a tree. Right top corner,
 H. S. B. : no date. *W.* $2\frac{1}{16}$ in. *H.* $1\frac{3}{16}$ in.
B. 212.

*See No. 94, of which this plate has sometimes been de-
 scribed as the first state : this is a mistake, as is easily
 proved by the existence of worn-out impressions still want-
 ing date. In this print the face of the sleeping man is
 shaded with lines "in bend sinister" : and his knees are
 not striped. It is on the whole superior to No. 94.*

82 *Prints and Etchings of*

266. A MALE JESTER, seated to left, looking to right and a female jester facing him : between them two dragon flies, and to left two more. On the stone, left, below, H. S. B. *W.* $2\frac{1}{16}$ in. *H.* $1\frac{7}{16}$ in. States : 1 and 2 differ in the sleeve of the left figure, which is striped in 2. *B.* 213.

267. VIGNETTE, an Eagle with two Cupids : H. S. B. on a tablet, middle, bottom. *W.* $2\frac{1}{8}$ in. *H.* $\frac{7}{8}$ in. *B.* 224.

See also Nos. 132, 133.

268. VIGNETTE : a vase supported by two tritons blowing shells : H. S. B., middle, below. *W.* $2\frac{1}{8}$ in. *H.* $\frac{7}{8}$ in. *B.* 225.

See also Nos. 132, 133.

269. ORNAMENT ; two satyrs, and a female figure between them : mid-top, H. S. B. *W.* $3\frac{1}{8}$ in. *H.* $1\frac{1}{2}$ in. *B.* 232.

270. ORNAMENTAL SCROLLWORK, with two storks and a nude figure: H. S. B. right, above. *W.* $2\frac{1}{2}$ in. *H.* $1\frac{1}{2}$ in. *Passavant*, 267. *S. K. M., Par.* *Not in B.*

271. ORNAMENT, scrollwork with dolphins' heads. H. S. B. in the centre. *W.* $3\frac{9}{16}$ in. *H.* $1\frac{1}{2}$ in. *B.* 235.

272. UPRIGHT ORNAMENT: below a half figure ending in scrollwork, supporting a vase: H. S. B. in the centre on a small tablet. *W.* $\frac{15}{16}$ in. *H.* $4\frac{3}{16}$ in. *B.* 244.

273. THREE COMPOSITE CAPITALS: at top, VITRVVIVS: a Latin inscription, left side; a German inscription, right side. *W.* $2\frac{1}{16}$ in. *H.* $3\frac{5}{8}$ in. *B.* 251.

274. A CUPID holding a shield in his left and a helmet in his right hand; behind him, left, a

84 *Prints and Etchings of*

globe. H. S. B. *right, above.* *W.* $2\frac{3}{16}$ in. *H.*
 $3\frac{3}{8}$ in. *B.* 259.

The match of No. 95.

DOUBTFUL OR UNSIGNED PRINTS.

275. VIRGIN AND CHILD : *seated on a bank : she offers Him a pear.* H. S. P. *left, below.*
W. $2\frac{7}{8}$ in. *H.* $4\frac{1}{8}$ in.

This is apparently an etching in imitation of Beham's woodcut of the same subject. Par.

276. A HORSE, *going to right : above,* H. S. B.
W. $6\frac{3}{4}$ in. *H.* $6\frac{3}{8}$ in.

Apparently an etching. B. M.

277. SIX NAKED WOMEN, *dancing.* *Signed*
H. S. B. 1527, *but certainly not by our artist.*
W. $6\frac{5}{8}$ in. *H.* $3\frac{3}{4}$ in.

An etching. B. M.

278. THE ARMS of Cardinal Albert von
Brandenburg, *Archbishop of Mentz : above, a*

Cardinal's hat; below, an inscription, ALBRECHT VON GOTIS ZV RVGEN. *W.* $2\frac{5}{8}$ in. *H.* $3\frac{3}{4}$ in. Beautifully engraved in Beham's best style, but without date or signature. *Par.*

279. SHIELD OF ARMS with the Paroquet: reversed: "Per fesse, in chief a popinjay: in base, a fleur de lis." Crest, on a helmet, "a popinjay on a fleur de lis." Above, right, is a dial, with hours, the hand pointing to 2: left, an hour glass. Below, right, a small shield, "on a bend, three estoiles": left, a skull. This piece is quite in Beham's manner: the paroquet resembles that in Nos. 168 and 175: the figures on the clock face are the same as those in many of his prints. *W.* $2\frac{1}{16}$ in. *H.* $2\frac{3}{4}$ in. *Cam., L.*

For the unsigned title-pages of Planets, see Nos. 204, 205.

280. ORNAMENT: a mermaid supporting scrollwork with a Cupid's head: tablet, below, middle, but unsigned. *W.* $1\frac{1}{8}$ in. *H.* $3\frac{1}{2}$ in. *Par.*

86 *Prints and Etchings of*

281. JUSTICE, seated, naked; a sword in her right and a pair of scales in her left hand; beneath her feet, the Emperor Nero. *W.* 2 in. *H.* 3 in. Mentioned by Passavant, No. 264, as being at Munich. He does not give the monogram.

282. DEATH SEIZING A WOMAN: 1526, without monogram. *W.* $3\frac{3}{4}$ in. *H.* 5 in. An etching mentioned by Le Blanc, No. 171.

283-9. A SET OF SEVEN PLANETS, probably by Virgil Solis, with the monogram H. S. B. and possibly from Beham's designs. *W.* $1\frac{7}{8}$ in. *H.* 3 in.

290. ST. PETER, as a pilgrim, sitting: right, above 1525. No monogram. Nagler, p. 618.

291. ST. ANDREW, sitting: right, above, 1521. No monogram. Nagler, p. 618.

292. A DANCE OF PEASANTS : *a fkieze*.
Nagler, p. 618.

293. CHILDREN WITH MUSICAL INSTRUMENTS.
Nagler, p. 622.

294. TWO GENII, *each playing with a lion*.
Nagler, p. 622.

295. THREE MEDALLIONS *in a hexagon : women's heads in two of them, a skull in the third. Without signature. W. $2\frac{1}{8}$ in. H. $1\frac{5}{8}$ in.*
Weigel, No. 15587.

296. A PEASANT, *going to the right : a horn to his mouth : signed (query, B. or P.?) W. $2\frac{3}{8}$ in. H. $3\frac{1}{2}$ in.*
Nagler, p. 622.

297 to 312. A SET OF MONASTIC ORDERS, *sixteen in all, copied from woodcuts by H. S. Beham, and monograms added. The whole 16 have only been identified at Cam. Each print measures, W. $2\frac{1}{8}$ in. H. $3\frac{6}{8}$ in.*

ADDITIONS AND CORRECTIONS.

95. *Said to represent Durer's Arms.*

156. *Forms a continuous picture with 233 and 234, not 231 and 232.*

160. *There is a very deceptive copy. It resembles 159, having the monogram right, but the rest of the design reversed as in 160.*

186. *States: 1. No grass: lower part of tunic and ball of club not shaded; 2. No grass, tunic and club shaded; 3. With grass on masonry. Mr. Fisher has 1 and 2. B. M., Par. 2. L. 3.*



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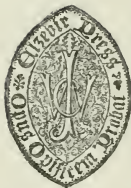
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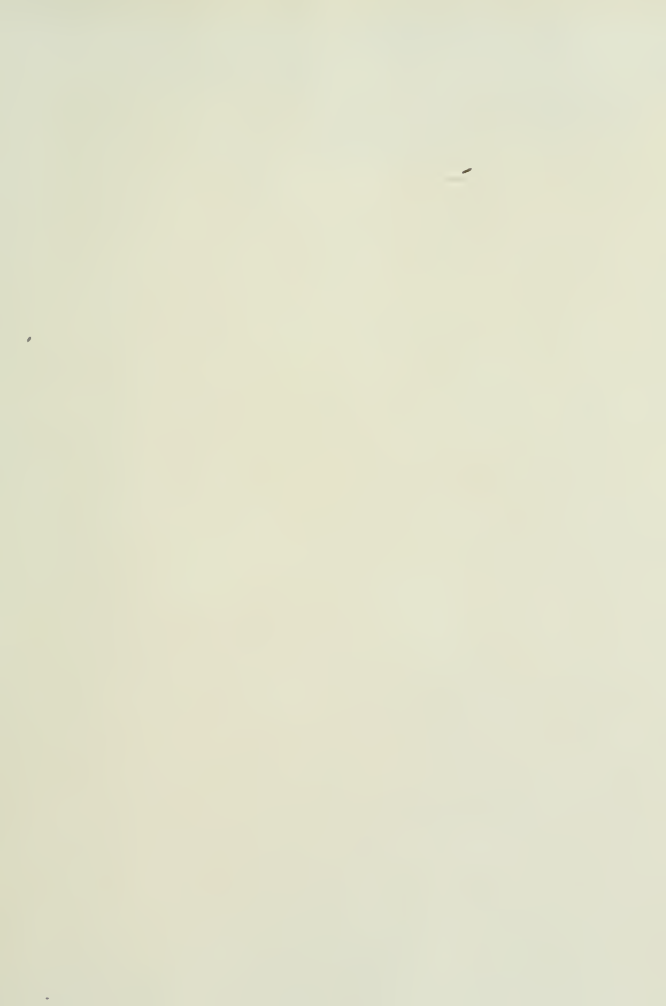
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